

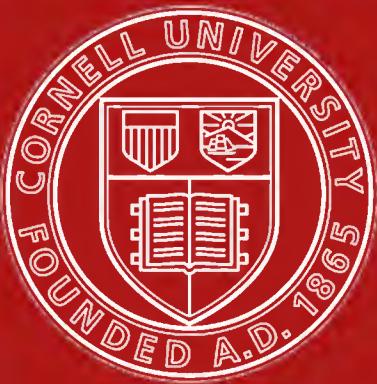
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SARATOGA MONUMENT.

HISTORIC SCULPTURE,

TOGETHER WITH

A BRIEF REFERENCE TO SOME OF THE

GENERAL AND ELEMENTARY

PRINCIPLES INVOLVED IN A

NATIONAL ART,

And the leading characteristics and uses of Art in general.

BY

C. MARKHAM, F. A. I. A.

(A)



5 Wiley at Jersey City Heights

June 18th 1888

The Saratoga Monument Historic Sculpture —
Presented to the Cornell University Library
In recognition of the truth announced ¹⁸⁸⁸
by Andrew D. White, that there are special
fields in which each national group of
scholars works at an advantage and in which
scholars in other nations must work
give the maximum of labor to the
minimum of result. — That the
scholars of each nation have special
advantages as regards investigation into
the history of their own country having
closer access to its documents, and
finer appreciation of its modes of thought
than being themselves more drawn into
the historical current flowing through
their country nation than a scholar
from outside usually can";

And also as tending to show how
far more applicable the same truth
is to the field of art, and as
suggestive of protection to native
freedom, how the expression of
frank aggression, protection even
to a finer appreciation of its own
modes of thought and to the
aesthetic and spiritual current
flowing through their nation.
by the author H. C. Markham

Cornell University Library.

Ithaca, New York,

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Saratoga Monument
Historic Sculpture"
Published at Jersey City Heights
A. Z. 1886
Jared Clark Markham

Saratoga Monument.

Descriptive Index of Historic Sculpture

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IN 1886.

Descriptive Index of Historic Sculpture IN THE Saratoga Monument.

[From the SARATOGA DAILY JOURNAL.]

As the battle of Saratoga is regarded as marking the grand crisis in the transition from despotic to popular government among men, so the Saratoga monument ought to mark a crisis in monumental art. And as art is justly regarded as one of the most efficient agents in the development of civilized nations, the work now so quietly progressing on this monument is possessed of a deep and lasting interest. It is not only an imperishable history of the event commemorated, a history written in granite and bronze, but it is also an enduring exponent and record of our past and present civilization as indicated by our national art.

Notwithstanding all this, the work has hitherto progressed so quietly in the hands of the architect, the sculptor, the granite cutter and the bronze founders, that it has attracted very little attention. Thus, while the populace goes wild over the result of a horse race, or the exploits of an imbecile anarchist, the development of a national art and a national character goes on unheeded.

But now, as the granite and the bronze assume their sculptured form and a national art begins to address itself to the popular mind, it may not be inappropriate to briefly refer to the general idea, scope and intention of the work.

Assuming that revolts and revolutions have their origin in the injustice and wrongs of established institutions, and that in the instance here commemorated, the inequality in the condition of the people resulting from the unjust taxation of the producing, by the governing class, was the primary cause of the revolution, the artist has endeavored to illustrate this inequality of condition, the temper and action of the people concerned and the logical result.

With this in view, upon the interior surface of the walls of the monument is placed a series of 36 bronze sculptures representing in low relief characters, scenes and incidents of the history beginning with the two groups, "The Women of the Revolution," and the "Ladies of the British Court," the first, industrious, frugal, self denying; feeding and clothing themselves and families and affording aid and comfort to their husbands, sons and brothers, who were engaged in the defence of their country and their homes. The second, idle, effeminate, sensuous, wasteful and extravagant, demanding the unjust taxation of the colonists, for their support.

Next comes the contrast of the king and his ministers devising methods for taxing the colonists and the town meeting which was an essential element or incident in the formation of a popular defence and a popular government.

In representing the social and domestic condition of the women of the contending forces in the days of the Revolution, it is not intended to characterize any nationality or even any class, but to set forth the facts of history. And if these facts show the importance of a subordination of the sensuous to the spiritual, the material to the ideal, then one of the high missions of art has been reached. Also, in representing the different agents engaged in the contest, it has seemed convenient and appropriate that in the monarchical or aristocratic forms of government individuals should be

made conspicuous, while in the popular republic general characteristics of peoples appear. In neither case has it been deemed essential to confine the work to a literal representation of special incidents, but to give such general truths as would best illustrate the spirit and meaning of the history.

The order of succession in the arrangement of the groups around the interior of the walls of the different chambers, has been slightly deranged by a desire to arrive at a satisfactory result in the first 16 groups, the remaining 20 groups being deferred for the want of means necessary for their present execution.

With this explanation, a simple index of the groups in the order of their arrangement may be as much as is thought necessary to say in reference to the photographs of the groups now complete and herewith presented.

Following the groups representing Royalty on one side and Republicanism on the other, the natural succession of events would be the forcible impressing of the soldier by the minions of the government as opposed to the voluntary rally of the people for self defence, and then the long march of the invading army, both by sea and land; but, for the reason just mentioned, most of this has been reserved for future work.

The Rally of the People and one group representing the wives of the British officers accompanying the army in its march through the wilderness, brings us to the scenes most immediately connected with the combat on the plains of Saratoga; the massacre of Jane McCrea; Burgoyne reprimanding the Indians for their barbarities and their revolt and desertion. Gen. Schuyler felling trees to obstruct the progress of the British army, while his patriot wife sets fire to their fields of wheat, to prevent its falling into the hands of the invaders. Then comes the transfer of command, in conformity with the demands of a jealous people, from the faithful, but aristocratic Schuyler, to the less familiar Gen. Gates. Following this is a scene representing the death of Gen. Fraser; and next the wounding of the heroic, but impetuous and unfortunate Arnold, who won the battle but lost the glory that it might be given to the people. The next scene illustrates the heroic constancy of Lady Harriet Acland that stormy night after the battle of September 19, 1777, securing a flag of truce and embarking in an open boat with her parson, her maid and her husband's valet, to join her husband, wounded and a prisoner in the American camp. And the series closes with the burial of Gen. Fraser and the surrender of Gen. Burgoyne to Gen. Gates.

J. C. MARKHAM,

UPON issuing the first volume of HISTORIC SCULPTURES from the Saratoga Monument, I omitted referring to the promoters and builders of the Monument, together with much other interesting matter connected with the history of the work, intending to supply all this information in another volume which I intended to devote to the architectural character of the monument, is which I design giving not only the names and portraits of the members of the Monument Association, but a reference to the many patriotic individuals throughout the country who have given aid and support to the great National work.

Yet, in order to give some idea of the authority for the work, I here-with submit the following report of the Congressional Committee of 1884, as being most immediately connected with this volume which represents sixteen of the "bronze tablets the sketches and drawings for which have been exhibited to this Committee."

48TH CONGRESS, }
1st Session. }

HOUSE OF REPRESENTATIVES.

{ REPORT
No. 929.

TABLETS FOR SARATOGA MONUMENT.

MARCH 19, 1884.—Committed to the Committee of the Whole House on the state of the Union and ordered to be printed.

Mr. SINGLETON, from the Committee on the Library, submitted the following

REPORT:

[To accompany bill H. R. 3327.]

The Committee on the Library having had under consideration the bill (H. R. 3327) appropriating \$40,000 to provide statuary and historical tablets for the Saratoga Monument, respectfully report:

It appears that the State of New York incorporated, under perpetual charter, "The Saratoga Monument Association," with a purpose to suitably commemorate the surrender of the British army by General Burgoyne, A. D. 1777.

That association has acquired title to four acres of land within the lines of Burgoyne's intrenched camp, overlooking the field of the surrender, and has also erected thereon a beautiful monumental shaft, 155 ft. high. The structure is completed, and is ready now for statues of the generals who commanded the Continental Army, and for the historic tablets in bronze, which, according to the designs of the monument association, shall record in words and allegorical pictures the events and circumstances of the Revolutionary struggle at the period of the battles on and near the plains of Saratoga.

The battle at Saratoga was beyond doubt the most momentous battle of the Revolutionary war, and most decisive in results. It peculiarly combined the soldiers from colonies North and South, and united them more than ever. Its victory lead instantly to the alliance of France. In every respect the event appeals to Congress for special recognition of its historic import. To meet the expense of their work the association have received \$25,000 from the State of New York, \$30,000 from the United States, and about \$10,000 from individual contributors, making \$65,000. This appears to have been expended judiciously and economically.

Your committee approve the designs for adding to the monument suitable descriptive features, in statues and bronze tablets, the sketches and drawings for which have been exhibited to this committee.

To enable the association to carry out these designs they require a sum equal at least to that already expended. They intend to apply to the State of New York and to its citizens for all except \$40,000, which they ask that Congress shall appropriate.

In view of the dignity of the event to be noted, the appropriateness of the plans adopted, the favorable progress of the design to the present time and the high character of the monument association, your committee recommend the passage of the bill.

As a fuller statement of the considerations which prompted the committee to report this bill, we beg leave to append as an exhibit the proceedings of and statements made before this committee at its meeting on the 15th of February, ultimo.

EXHIBIT A.

WASHINGTON, *February 15, 1884.*

At a meeting of the Committee on the Library, having under consideration the bill authorizing the Secretary of the Treasury to pay to the president of the Saratoga Monument Association the sum of \$40,000 to complete the statuary and historic tablets of the Saratoga monument, a committee was present on behalf of said association, viz, Hon. John H. Starin, Hon. William J. Bacon, Mr. D. S. Potter, and Mr. Algernon S. Sullivan. Mr. George William Curtis a member of the committee, could not be present, but sent a letter, to be read, favoring the proposed bill.

At the request of Mr. Starin, Mr. Sullivan made the following statement:

We exhibit to the Library Committee a photograph of the Saratoga Battle Monument as it stands completed in granite to-day. It is 155 feet high, and stands within the lines of the battle-field, on a bluff 300 feet above and overlooking the Hudson, thus giving it an actual height above the river level of 455 feet. In its base is a room twenty feet square, with entrances on all sides. A staircase of oak leads from this room to the top, from which can be seen the entire region between Lake George, the Green Mountains and the Catskills.

On each of the four sides of the exterior of the monument, at the second story, a niche is constructed for a statue.

Over the entrances gables rise to the height of 42 feet, and at a height of 29 feet at each corner of the monument a granite eagle, with folded wings, and measuring 7 feet across the back, has been placed. The cornices of each of the doors and windows are supported by pillars of polished black granite from Maine, with carved capitals; in all there are forty pillars. All that remains to be added are the bronze statues in the outside niches, and the sculptured decoration inside. This sculpture will represent an *alto reliefo* historical and allegorical scenes connected with the earlier period of the Revolution.

In the second story will be tablets bearing the names of the past and present officers of the monument association. In the outside niches on three

sides, statues of General Schuyler, General Gates, and General Morgan will be placed, the fourth niche being unfilled, with the name "Arnold" carved underneath. The statue of Morgan will represent him as a backwoodsman attired in buckskin, and holding by the barrel a long rifle, the stock of which rests on the ground.

THE GROUNDS.

The grounds of the association are about four acres in extent, and are already tastefully laid out with carriage-roads and foot-paths through them, and running around a monument which stands in a circle there.

The cost of the grounds, grading, &c., amounting to about \$10,000, has been paid by private subscription of the trustees of the association and by citizens of Schuylerville.

THE DESIGN OF THE MONUMENT.

The design for the monument, originally suggested by Hamilton Fish and Horatio Seymour, was to combine the character of the Egyptian obelisk with the gothic style of architecture.* Accordingly, in 1873, a committee of design commissioned Mr. J. C. Markham, their architect, to furnish a design for a monument which should be much more imposing than that which has been constructed. The design originally furnished was for a monmment the estimated cost of which was \$500,000. Discovering the difficulty of raising such a sum, the association was compelled to modify thier plans in accordance with the monument as it now exists. But to compensate for the reduction in size, two elements were substituted: The first was that of a lofty and independent shaft or tower overlooking the classic plains of Saratoga and the battle-fields of Bemis Heights, and being expressive of victory only. The second and more important element of this design was the statuary to be placed in the niches and the tower, and historic sculpture which was to line the interior of its walls to the height of 65 feet, with bronze staircases and floors of a costly tile of original historic desigu. This gives scope for the partial realization of the design of 1873, and it is this element of the monument which Horatio Seymour refers to when, in one of his most telling

* The Obelisk was suggested, but the gothic character was due entirely to the architect.

speeches, delivered at the laying of the corner-stone, standing, in fact, at the time on its corner-stone, he says: "National monuments not only mark but make the civilization of the people." It is for this historic sculpture that your committee urge the passage of the bill which has been introduced in Congress at their request.

In 1880 the state of New York had appropriated \$25,000 for the monument, and the president of the Saratoga Monument Association, Hon. John H. Starin, appeared before Congress, asking for \$30,000 to complete the structure, and he represented that that sum would accomplish the work.

His word has been made good. Indeed, so strongly did he feel upon this point, and so determined that it should be made good, that before he would, as president of the association, sign the requisite vouchers to obtain the warrant from the Treasurer of the United States, he said that if that sum were not sufficient to carry the tower to completion, rather than go to Congress for more money he would, in order to place the capstone upon the monument, give \$5,000 in person. The \$30,000 from Congress, added to the \$25,000 from the state of New York, and the sum of about \$10,000 for ground and other expenses, has been sufficient to pay for the monument, as you now see it, and in fact it is 16 feet higher than the original design.

THE ASSOCIATION.

In 1859 Hamilton Fish, Horatio Seymour, William L. Stone, Benson J. Lossing, and John A. Corey organized the Saratoga Monument Association under a perpetual charter from the state of New York. The object was to engage a fitting memorial on the site of Burgoyne's surrender. That association, has pursued its object amid many difficulties. They laid the corner-stone of the structure on the centennial of the surrender, and the capstone was placed in position on November 3, 1882. The site is almost identical with that where General Burgoyne surrendered the flower of the British army to the American General Gates,

Among the active trustees and members of the association are Horatio Seymour, Warner Miller, E. G. Lapham, S. S. Cox, J. Watts De Peyster, Charles K. Graham, James M. Marvin, Edward Wemple, Douglass Campbell,

William L. Stone, Benson J. Lossing, George William Curtis, William J. Bacon, Giles B. Slocum, D. S. Potter, and many other distinguished citizens of New York, S. D. Kirk, W. W. Sale, Charles H. Simonton and Samuel Dibble, of South Carolina, and Isaac N. Arnold, of Illinois, whose character assures the country that any sum appropriated by the bill under consideration will be faithfully applied to the object for which it is asked.

THIS APPLICATION.

It is due to the dignity of the association that we should call attention to that which we regard as the exceptional nature of this application and justifying it. In such a case as that interesting centennial celebration which recently took place in New York City, that is, the commemoration of the final desarture of British troops from America, and the erection of a statue of Washington on the very spot where he took the first oath of office as President, the citizens of New York cheerfully subscribed the money needed to carry out the object without any application to Congress. In a great degree the event was of local importance. So again, in marking another historical event, namely, setting up a tablet at the point on the Battery where Washington took barge, after his farewell to his officers, on his journey to Annapolis to surrender his commission and to retire to private life at Mount Vernon, the citizens of New York did not besiege Congress for contribution towards the expense thus incurred, and so they act in scores of like cases. But the event at Saratoga were so wide-reaching and of such general historical interest that we have felt, of themselves, they would commend this application to Congress. On the 17th of October, 1777, Burgoyne surrendered on the plains of Saratoga, and with that event closed the most important chapter of the American Revolution. The elaborate preparation and departure of the finest army that ever left the shores of England, the arrogant proclamations that heralded the approach, the successful advance, the terror inspired by its savage allies, the early consternation and discomfiture of the colonies, the subsequent desperation, the indecisive conflict of September 19, the disastrous defeat of the Britons October 7, all culminated at Schuyler-ville in the capitulation of his entire army and the thanksgiving of the nation for its glorious deliverance.

Sir Edward Creasy in his authoritative book characterizes this action as one of the fifteen decisive battles of the world, and justly. It changed the nature of the war of the Revolution. It secured for us the French alliance, it lifted the cloud of moral and financial gloom that had settled upon the hearts of the people, dampening the hopes of the leaders of the Revolution, and wringing despairing words from the hopeful Washington. From that day belief in the ultimate triumph of American liberty never abandoned the nation till it was realized and sealed four years later, almost to a day, in the final surrender at Yorktown. More than a century has elapsed since that illustrious event. All the actors therein are gone; we are sharing the rewards of their devotion and suffering, and we may well listen to the claims for commemoration of the first decisive triumph which vindicated the Declaration of Independence and secured the integrity of the Confederation, and in which the men of New England, of the Middle States, and of the South stood side by side.

I had hoped that my associate on the committee, Mr. George William Curtis, would be present to represent our cause. In his absence I take pleasure in reading his letter on the subject.

WEST NEW BRIGHTON, STATEN ISLAND, N. Y.,

February 13, 1884.

MY DEAR SIR: It is most unfortunate that I am so entangled with a series of unavoidable engagements that I cannot possibly find the time to accompany you to Washington, as I had intended and should most gladly do, to assist you in advocating the grant for the completion of the monument at Saratoga.

Yet I am sure that Congress ought not to need much urging to add the final grace and decoration to a memorial of the great military event in which the Revolution culminated, the surrender of Burgoyne. The event which, in our familiar phrase, "broke the back" of the British power on this continent, secured open recognition and aid from France, and so prepared the final victory at Yorktown, is an exceptional event of supreme interest and importance to the whole country, and its worthy commemoration upon the spot where it

occurred is properly a National care.

This has been recognized by Congress, and all that we now ask is that a work which has been brought almost to completion in the most honest and satisfactory way shall be finished appropriately by statues of the two or three chief American leaders upon the field, and by memorial tablets which, in imperishable lines, shall tell the story of the heroic day. I think that the committee may be assured from the character of the gentlemen to whom the disposition of the grant will be intrusted, and from the manner in which the work has been hitherto performed, that the grant would be devoted most carefully and intelligently to the proper purpose, and I should regret my inability to accompany you still more if I could suppose that my absence could be attributed to any lack of personal interest in the work. As Patrick Henry said when he made the cause of the Revolution his own, "I am not a Virginian, I am an American," so I hope that the committee will feel that the completion of a great Revolutionary memorial is not the cause of a State but of the country.

Very truly, yours,

GEORGE WILLIAM CURTIS.

The first part of the design, as I have stated, namely, the erection and completion of the monument itself, is now an accomplished fact. It is pronounced by President Andrew D. White, ex-Governor A. B. Cornell, Rev. Dr. Ireneus Prime, and other competent judges, the finest independent tower in America. "Having much traveled over the world," writes President White in reference to this monument, "and seen many monuments erected in honor of distinguished men, and in commemoration of noted events, I have difficulty in recalling one more interesting than that of the Saratoga monument. It presents in its intended sculpture decoration one of the happiest ideas ever embodied in a similar structure, namely, statues of the three generals who served the country at a most critical period of its history, and the niche left vacant where would have been the statue of the fourth had he not become a traitor to his country."

The construction of the monument and its contemplated ornamentation are not only purely gothic, but are of the best style of that style of architecture,

exhibiting as it does the elements of power, repose and elegant simplicity, combined with that of rugged strength peculiarly expressive of the young Republic, and which gives in fact to gothic art one of its greatest charms.

It now stands as an accomplished work, a fitting receptacle for the sculptured history of the nation's early life, and while marking a spot sacred to the American people, its tablets and statues will legibly record the significant events of the American struggle for independence.

The appropriations made by Congress already amount to \$30,000 for this work. The legislature of New York appropriated \$25,000. That amount and \$10,000 additional have been expended. The association needs further appropriations to complete the statuary, the interior finish, the brass and bronze work, the plate-glass and tile. The statuary consists of the statues of General Schuyler, General Gates, and General Morgan, each at least 7 feet in height, for the exterior niches. There will be sixteen pieces of history sculptured in the interior of the first two stories, three pieces in the third story, sixteen pieces in the fourth and fifth stories, bronze or brass stairs in the first story, and iron above, terra-cotta symbolic friezes, and bronze or brass carriages for the guns to be placed on the pediments, some of which will be those captured on the battle-field.

* The entire expense of this suitable completion of the work which has been intrusted to us will be from \$60,000 to \$75,000. We have every reason to justify us in stating to your committee that the sum needed additional to that which we ask Congress to now appropriate will be promptly furnished by the legislature and citizens of the State of New York.**

We therefore respectfully submit that our application is one which should receive a favorable report from your committee and favorable action by Congress.

* The architect's estimate of the cost of this work was over \$100,000.

** All applications hitherto made in behalf of the Saratoga Monument, either to Congress or the State Legislature, have been responded to with patriotic enthusiasm—yet when the committee met at Albany for the purpose of making the application for the amount referred to in the foregoing report, they were prevented by some mysterious trickery, from obtaining a hearing, thereby defeating the evident will of the Legislature and necessitating a temporary suspension of the work.

INTRODUCTION.

In presenting to the American people this series of illustrations of historic sculptures from the National Monument, which marks the grand crisis in the transition from despotic to democratic government among men, it seems appropriate that we should briefly refer to some of the general and elementary principles involved in a **NATIONAL MONUMENTAL ART**, and also that we should note some of the leading characteristics and uses of art in general.

And as the average American is pre-eminently absorbed in the idea of the useful we will here make the perhaps startling assertion that a general knowledge of the nature and mission of art, and of the business methods connected with commerce in the works of art, would save millions of dollars annually to the American people, for there is more money squandered every year in vulgar opulence, that is not art, than is invested in a real permanent wealth.

BUT **WHAT IS ART?** I believe it is now generally conceded that art is the *expression* of emotions, sentiments or ideas, a universal language; and that the true value of a work of art consists in the beauty, nobility, grandeur or sublimity of these emotions, sentiments or ideas, more than in the technical execution, that *technique* is to art what elocution is to language. True, it is wonderful to note how much depends upon how a thing is said; the way of saying a thing being more than what is really said. So in art, the technical quality gives power or weakness to the expression, but art is often used to say things that had far better not have been said, as is the case at the present time with almost all of French art, the character of which while it forms, also reflects, the character of the people; and unless there is a predominance of character not expressed in the examples of French art with which we are supplied. The French Republic has a terrible struggle yet before it, and unless the currents of taste and the standards of value in America are guided in a different course, we shall be in constant danger of disorder and dissolution. What is it that gives character and stability to families or nations, but their traditions as expressed and preserved in the treasures of art.

Even decorative art, though it may possess no positive expression; if designed in pure taste or high aspiration, which is the only origin of a high style, is of real value in its influence in forming the individual character of those by whom it is surrounded.

But regarding art as the most efficient agent known to civilized man for raising him from the material to the ideal, from the brutish to the manly, from the sensuous to the spiritual, I hope in the following pages to do something to promote the onward and upward progress of the American Republic.

It is not possible, if it were desirable, for me at this time to enter into any thing like an exhaustive exposition or even a complete statement of the principles or characteristics of art. My principal object being only to give a few such hints as might tend as a guide to the popular mind and taste towards some of what I regard as the most essential elementary ideas regarding these subjects.

NATIONAL ART MONUMENTAL.

Hitherto national monuments have been little more than monuments erected by monarchs and despots to commemorate and to glorify themselves and their families. And it is by these that art has been chiefly patronized and preserved, both as an instrument and minister of worship and as a sign and indication of wealth and power, impressing and subordinating the people. And ever true to its natural function the art of all times expresses the character of its authors. Among the early monuments of Egypt we find one erected by a noble woman, desecrated by her brother, who erasing his sister's illustrious name, inscribed his own, thus commemorating his everlasting infamy. And similar practices among succeeding despots, while indicating the moral degradation, have often been a cause of confusion and doubt regarding facts of history. So, also, altars and temples erected to the worship of one religion, have, with little change, been consecrated to that of another, but as civilization advances and in proportion as mankind rises out of the animal and selfish, into the ideal and spiritual life, these precious records of man's development, are more and more appreciated and preserved, until the simple idea of commemoration, continuity, immortality, which at first took form in the rude mound, the rough monolith or the uncut pile reared in silent mystery, gradually assumes higher forms of expression. The loftiest ideals of beauty, grandeur and sublimity are symbolized in abstract forms, the highest attributes of man are idealized in the human form; and finally, under popular forms of government, as man rises in intelligence, and asserts his natural rights, and assumes his natural obligations, establishes systems of government and of worship, of labor and commerce. So does man's history, the patient industry, the human sympathy, the lofty aspiration, the patriotic devotion, the courage, the energy, the heroic life and glorious death, as recorded and embalmed in the immortal forms of art, assume a nobler character and function, a greater significance and a vastly higher value. Hence it is that monuments erected by the Republic should have a broader character and a far deeper interest.

than those of a monarchy. Being truly the work of the people, they should so record the traditions of the people as to build up a true national art, a high tone and spirit, a pride of nationality, and a pure and lofty patriotism.

Hence it will be seen that we have no precedents to guide us in our monuments ; that like our constitutions and our laws, they must grow out of the character and requirements of the people ; and that above all things a national monumental art must express the history and spirit of the life and times to which it belongs ; it can never be derived from the art of the past ; no reproduction of Egyptian, Moorish, Greek or Roman, can ever form a truly national art, any more than a reproduction of ancient forms of worship can express the religious convictions and aspirations of the present day.

Abstract forms may symbolize and express abstract emotions ; as of beauty, grandeur or sublimity ; but the true historical expression of noble deeds and noble lives, by which the “lives of great men all remind us we can make our lives sublime,” must be a truthful representation of such lives ; and to express the whole truth of character and life, in such a manner as to prolong and perpetuate the true spirit of our Republic ; the work must not only represent the material facts, but the ideal spirit of the times. For the great fundamental truth that the art not only marks but moulds the character of the people, implies also the still more important and fundamental truth that art is the grand universal language of the soul ; that if man is to give material evidence of his transition from the animal to the spiritual life, from the narrow selfish instincts of his brute nature to the loftier ideals of honor, truth, justice, benevolence and patriotism, his emotions and impulses must be repaired and elevated through the lofty influence of art.

In view of this great truth, the present transition of the Republic, from the material and practical, to the aesthetic and spiritual, as expressed in its life, literature and art, is quite as important as was the transition from Monarchy to the Republic.

OF ART IN GENERAL.

In order to a comprehensive understanding of the nature and mission of art, it will be necessary to refer to the nature of man and the origin of emotions, sentiments and ideas in the human soul ; and regarding this it has appeared to me that man is composed of three distinct elements : the material, the intellectual and the spiritual. The material element in man is common to both the vegetable and the animal world, it is the same in the rock, the tree and the brute as in man ; simple inert matter. The intellectual element is that power by which man is enabled to realize and comprehend the existence and phenomena of the material world with which he is surrounded. It recognizes the action of the senses, and is dependent upon them for its manifestation it has, or is the power of measuring, comparing, combining and calculating the dimensions, forces and actions of the material world ; it has also the power of reasoning. The intellectual element in man has often been confounded with the spiritual, and the education of the intellect has been supposed to include also the development of the spiritual ; but no greater fallacy could be imagined. The education of the intellect is derived from observation and experiment ; that of the spirit through psychic absorption or unconscious inspiration ; the operations of the intellect are active and positive ; those of the spirit passive and negative, so far as concerns the individual man ; experience, learning, calculation, are intellectual ; conceptions, sentiments, and ideas are spiritual. Emotions and impulses appear to be the result of the action of

the spiritual upon the material nature, and through this action the spiritual acts upon the intellectual. Thus it appears that the spiritual is the original controlling power ; and this conforms with the general idea of all men and all nations, of the attributes of the One Great Spirit, or Essence ; the creator and governor of all things ; known to the Egyptians as The Essence of all things, the one Infinite Spirit, creator of all that is, the generative principle ; as typified in the sun and symbolized in the obelisk, as typical of the rays of the sun, etc. The mysterious influence dimly seen by the American aboriginal as the Great Spirit. It is universally known to man through certain peculiar manifestations generally referred to as supernatural phenomena. It is the same mysterious power whose manifestations, among our colonial ancestors, were superstitiously denominated as witchcraft, and now generally regarded among us as spiritual phenomena. It is the same as was partially recognized by Socrates as his demon or guardian spirit. Referred to by the Greeks as the unknown God. Recognized by St. John as the " word, the light of the world, that lighteth every man that cometh into the world ;" known by Christians as the Spirit of God. The manifestations of the Spirit are as different from those of the intellect, as those of the intellect are different from those of the material world, only they are not *so palpable* to the senses. It is the spirit that forms the body and the mind. In the same way art is first conceived in the soul before it assumes material form. In every original work that rises above mere mechanism, it is the spirit manifestation that raises it, and makes it true art. It is the spirit that manifests itself in the unconscious effect of one mind upon another, often affecting the individual character and even changing the material form. It is this same spirit manifestation that idealizes art ; and the character of the idealization is governed by the character of the individual through whom it acts ; even the temporary physical condition of the artist effects the ideal character of his work. A portrait painted by an artist while in a half intoxicated condition, while physically a true likeness, represented the subject as if in the condition of the artist at the time. So the work of the

sensuous and vulgar will bear the unmistakable characteristics of its author. On the contrary, the work of a Raphael or an Angelo bears the ideal impress of the grand moral and spiritual character of the author, and this impress of character is carried over and reproduced in and upon the beholder.

This is the grand sum and substance of all that is worth preserving in art. This power of moral and spiritual impression upon the emotions, sentiments and ideas, and through these upon the character, life and destiny of individuals, communities and nations.

But while the character of a people is so much moulded and formed by the arts; so also is the character of the arts formed and moulded by the people. While ideal spiritual influences are constantly operating to elevate, so are the beastly and sensual acting to degrade mankind. So that where the gross and sensual predominates in the character of a people, so will the character of their art become gross and sensual, and while the animal propensities are of necessity most active and ungovernable in the young and inexperienced, so also ought the moral and spiritual to be the active and controlling agencies in the older and more intelligent. And both history and philosophy demonstrate the truth that a reckless abandonment to the sensuous and animal always leads to moral and physical ruin, while the subordination of the sensuous to the moral and spiritual always leads to greatness and power in both individuals and nations.

But at this moment occurs an incident which seems to me so corroborative of what I have just now written, as to justify its notice here. It is simply the fact that since writing the above, supposing it to be an original conception of my own, that the intellect and spirit were two distinct elements of power, I find in the "Esoteric Buddhism," as just translated by Sinnett, the same theory fully set forth, and though it may not be regarded as positive evidence of the truth of a statement of this kind.

Yet when a doctrine like this having been held by a great people for hundreds of years, is revealed to another through the action or agency of some power entirely independent of the known intellectual methods, it seems quite strongly corroborative of its truth, and I also regard it as satisfactory evidence of the truth of the theory of the spiritual origin, and nature of all that deserves the name of art ; for it is here clearly held not only that the spiritual is a distinct element, but that spiritual pictures or clairvoyant visions, and not words, are the means of enlightenment, adopted in the cultivation of science in its higher aspects. But I must beg leave to refer the reader, who may desire to pursue this part of the subject further, to the above named work, where I think will be found satisfactory proof of the correctness of the position, which notwithstanding the tautology I must beg leave to repeat.

That art in its true sense is a material manifestation of the spirit, and that in every work that rises above mere mechanism it is this spirit manifestation that raises it. This proposition being established, it becomes apparent that technical execution is of quite secondary importance, although technical execution is not by any means to be disregarded, there is such a subtle, indefinable, indispensable connection between the execution and the expression of a work of art, that the untrained hand, like an untuned instrument, fails to convey the spiritual significance of its work. Yet above all, in order to the production of any great art work, the first and indispensable requisite is high moral and spiritual character ; without this the conception of a great work is utterly impossible ; and the artist who overlooks or disregards this first requisite, no matter how proficient, how exquisite, his technical ability, his work can never rise into the realm of high art, it may charm the common multitude ; it may even please the intellectually cultured and refined, and it often does in the hands of cunning craftsmen, attain to an enormous fictitious commercial value. But without a right spiritual significance it is a dangerous investment ; it has little real value, in fact it may be worse than valueless. But here to avoid

misunderstanding, I quote from the book of Sinnett, before alluded to, as to the meaning of the word spiritual: "Spirituality in the occult sense has little or nothing to do with feeling devout; it has to do with the capacity for assimilating knowledge, at the fountain head of knowledge itself; of absolute knowledge instead of by the circuitous and laborious process of ratiocination." It is for this reason that an artist will sometimes work for days from an intellectual stand, and with the keenest intellectual appreciation but without any satisfactory result; when under an unconscious spiritual influence, suddenly and with surprise to himself, he will strike the key note, and the spirit of truth and life will flow out into the work, which now becomes a living utterance of the spirit. To recognize and save this inspired work, is one of the most essential parts of an art education. For the artist to know when to work and when to rest; and for the patron to know what to discard and what to preserve, is one of the things at this moment most needed among us. So in the commercial and material world, this is the essence, the real spirit of all that is of value in what is called civil service reform; and it is at the bottom of all the real disputes between what is crudely denominated capital and labor; but which in fact is only another form of the old hostility between how to do and how not to do; between intelligence and ignorance. For after all, art in its material aspect, its commercial relations, is only a form of industry; and so long as the value of art work is measured in dollars and cents, or by the standard of a government currency, and so long as the artist must eat or starve according to the value thus placed upon his work, and while works of art cannot be estimated by the foot or yard, but must be valued for their ideal or spiritual meaning and effect. The right perception and appreciation of this quality is of the very highest importance. And it is this ability to truly estimate the value of all human effort; and to see that it is justly requited and protected; that must save us from those uprisings, revolts and revolutions, which have so long disturbed the nations, and which this work of historic art is intended to illustrate, and so far as possible help us in the future to avoid. The American

Republic is the result of the declaration of the equal rights of man to the natural world, and the establishment of laws to protect these rights. Titles to land are of themselves not real wealth, it is the well directed labor that gives the value. Invested capital is not wealth, except so far as it represents and controls the products of industry and art. Railroads and steamboats even are valueless without the aid of wise heads and trusty hands to use them. Land titles and invested capital, like railroads and steamboats, are only the vehicles to a higher civilization.

The true permanent wealth, the real estate of families and nations is their traditions as preserved in their literature and art. It is through the influences of art, as seen in the sublime creations of architecture, sculpture, painting, music and poetry, with which the controlling classes have always surrounded themselves ; that churches, dynasties and national governments have been sustained. It is through the moulding influence of art upon the emotions, sentiments and ideas of peoples that the highest conditions of civilization have been reached.

For these reasons have we given so much attention to that which doubtless will be regarded by the thoughtless as visionary and chimerical ; but which will surely be received by a large and rapidly increasing class of advanced thinkers and students as of the most vital importance. And if what we have here said should be the means of causing the thousands who are now aspiring to become artists, to be sure by all means to acquire the first indispensable requisite, a high character, one great good will have been accomplished, and not only the artist but the citizen has much to do in order to the production of a high school of art. For no one profession can rise very much above the community by which it is surrounded. The tyranny of thoughtlessness and ignorance that naturally grows out of the sharp competitions of commercial pursuits, is most destructive to the moral and æsthetic faculties. And although

self preservation is doubtless the first law of animal life, a second and higher law is that intelligent nobility that without self sacrifice, can extend a generous confidence and support to those around it, and while among artists themselves there is nothing that so degrades and belittles them as narrow personal jealousies : So there is nothing in their surroundings so discouraging and deadening as the jealousy, suspicion and distrust of the communities in which they live.

I have said the American Republic is the result of the declaration of the equal rights of man to the natural world, and the establishment of laws to protect those rights. But this declaration of rights and establishment of laws is not the republic. The Republic is composed of the people, and the character of the Republic is that which predominates in the character of the people. If the predominating character of the people is narrow and mercenary that will be the character of the nation. If the controlling characteristics of the people are unjust and oppressive the national character will assume these traits, and no matter how complacently demagogues and schemers may regard their unjust usurpation and oppression ; no matter how ostentatiously the *counterfeeters of corporate capital* may display their ill-gotten opulence, the final result will be revolt and revolution with all its train of misery. For the great people of this western civilization, if not equal to the Orient in the occult philosophies, are of such intellectual character that they will never patiently submit to the degrading serfdom of Europe. Therefore it becomes equally important to the cunning financiers, as well as to the enterprising managers of industry, to the liberal conductors of science and the whole mass of the people, that all the influences that mould the disposition and form the character shall be such as to raise man above a narrow, selfish and material injustice, into a broad, generous, liberal magnanimity that shall insist upon equal justice to all. But equal justice implies knowledge and power ; a knowledge of what is right and power to enforce it. Now although it is more than a century since this nation declared its independence of aristocratic power, there are those who prostrate

themselves in abject servility to the dictates of a spurious aristocracy, and its cabals and combinations in commercial art. There are those who laud sensuality and shame, if clothed in the mechanical technique of a vitiated taste, while the noblest heroism and the loftiest magnanimity expressed in an art that scorns the effeminate luxury of a sensuous touch, or a magical mechanism is hardly recognized. So the whole face of our broad and beautiful land is disfigured by the succeeding waves of vanity in decorative art: First barren imitations of the Greek temple, then of the sharp pointed gothic; then of the Elizabethian; then the Queen Ann and all their thousands of grotesque imitations and caricatures, until almost the only relief to the sickened sight is the old dutch barn or the simplest straight sided farm-house, for these give expression of force and integrity; that force and integrity of character which has brought us to a state wherein a most extraordinary material development now affords opportunity for either idleness or dissipation, to drag us down to degradation and decay, or for culture and discipline to raise us to a civilization that shall be a fit advance and result of that of Egypt and Babylon, of Greece and Rome. This is the interesting epoch at which our nation now stands, and now it is that we are invited on the one hand to the frivolous and gaudy expression of sensuality, and on the other to the plain and simple expression of common sense independent character and integrity, which is the only foundation of the truly beautiful and sublime. Now it is that we are to either assert and maintain our intellectual and spiritual independence, and express it in our art, or we are to abandon our own character, our own history, our own life, our own art, and adopt those of another. Our students of art return from abroad with heads and hands filled with stories of the oriental, and thoroughly convinced that all the fit subjects of art are in foreign lands. That we have none of the material required. That we have no traditions to illustrate; no character to express; no history to record; no scenery to portray. But when we open our eyes to the indescribable realities around us we are appalled at their hopeless imbecility, and ask in amazement how can these things be?

How can American common sense be so blinded as to the simplest of material facts? How can American independence be so subordinated to foreign influence and intrigue? But the explanation is clear and simple. People hitherto so absorbed in the accumulation of capital as never to have thought of the higher forms of wealth, until suddenly transformed by the magnitude of their investments, out of their native sphere into that of a more refined and cultured class, and seeing that class surrounded with works of art, they at once are ready to purchase that which seems so essential a part of a higher style of life. So they become the most liberal patrons of foreign art, and the American artist finds himself compelled to become a foreigner in order to secure the patronage of his fellow citizens. Thus it comes that instead of honoring their own history and life and country, in all the beauty and grandeur of the immortal forms of art, they ignore their own ancestry, their own nationality, their own civilization, and instead of being like the Roman citizen proud of his citizenship, they become fawning sycophants, a disgrace to themselves and to their country. But the time is at hand when all this ignoble sycophancy is passing away. The time has come when the American citizens can begin to appreciate American life, with its history and its art; and when he is earnestly studying the nature of his immediate surroundings, of the country he inhabits, of the vast and varied peoples who form his nation, and of whom he is a part. Of the political, civil and religious institutions; of the "nature and uses of individual property, of the co-operation of capital and labor, of the *self-destructiveness of Sordid Wealth* of Labor and Leisure, the necessity for recreation, "of the nature of art" not as a "bread winner" only, but chiefly as a great moral force raising the people and the nation from a sordid self destruction to a higher sense, to higher aspirations and ambitions, to higher standards of respectability, to a juster sense of the damages of idleness and of the benefits of industry, to a truer sense of the correct relations of things, in short to higher conditions of thought and life; to a higher civilization.

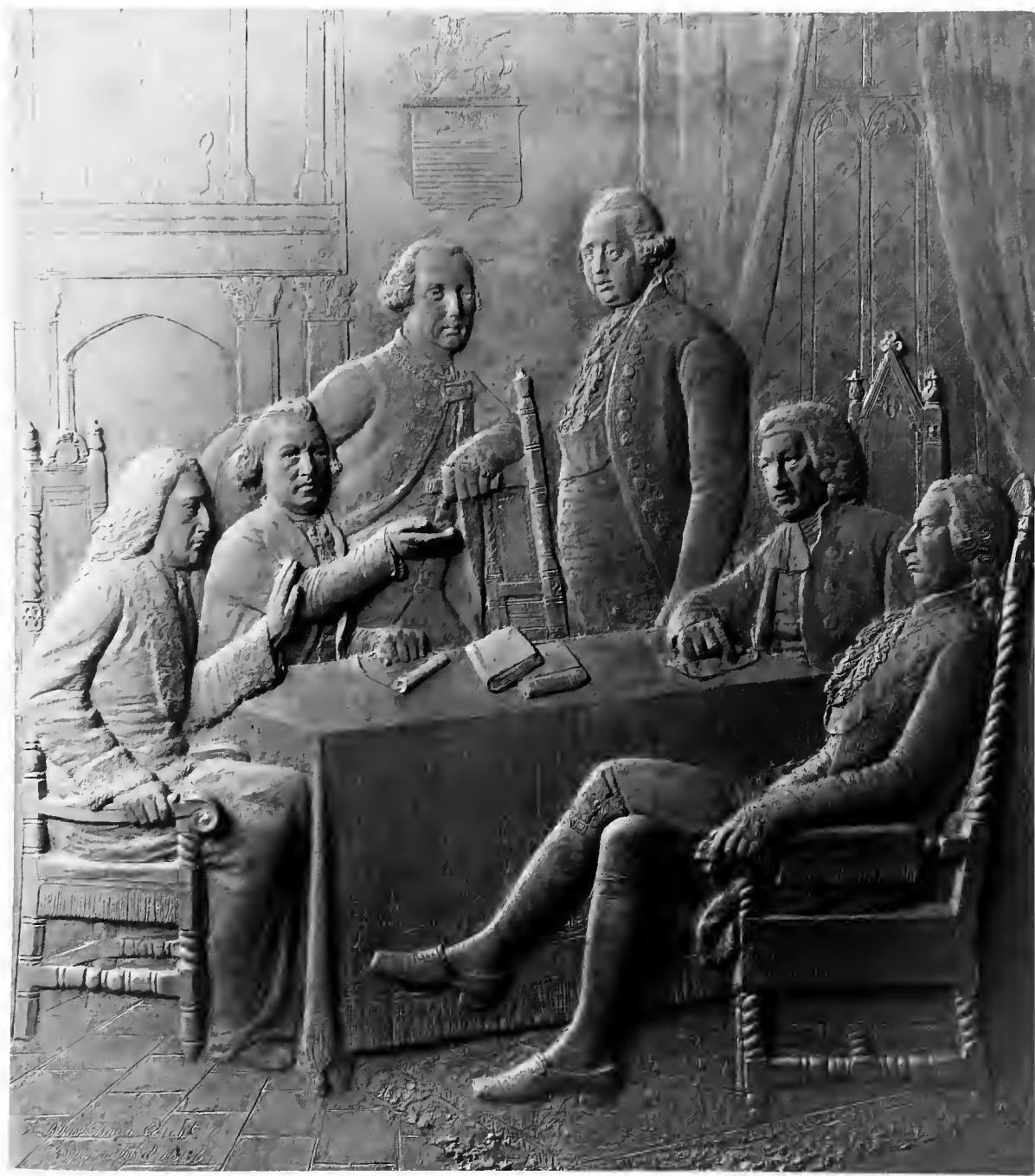




WOMEN OF THE REVOLUTION, 1776.

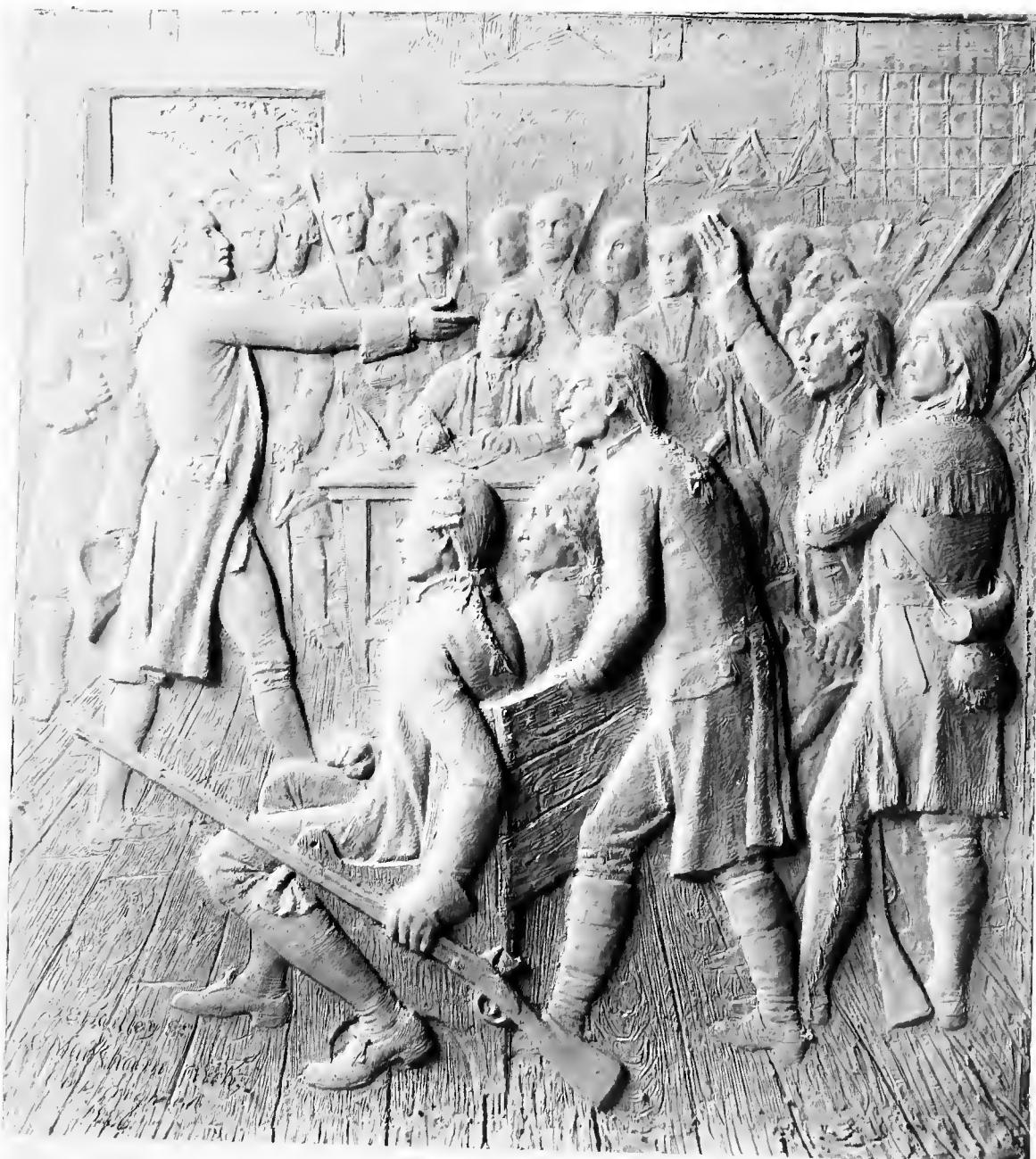


LADIES OF THE BRITISH COURT.



EARL OF BUTE.
CHA'S TOWNSEND.
WM. Pitt.
GEO. III. AND HIS MINISTERS.

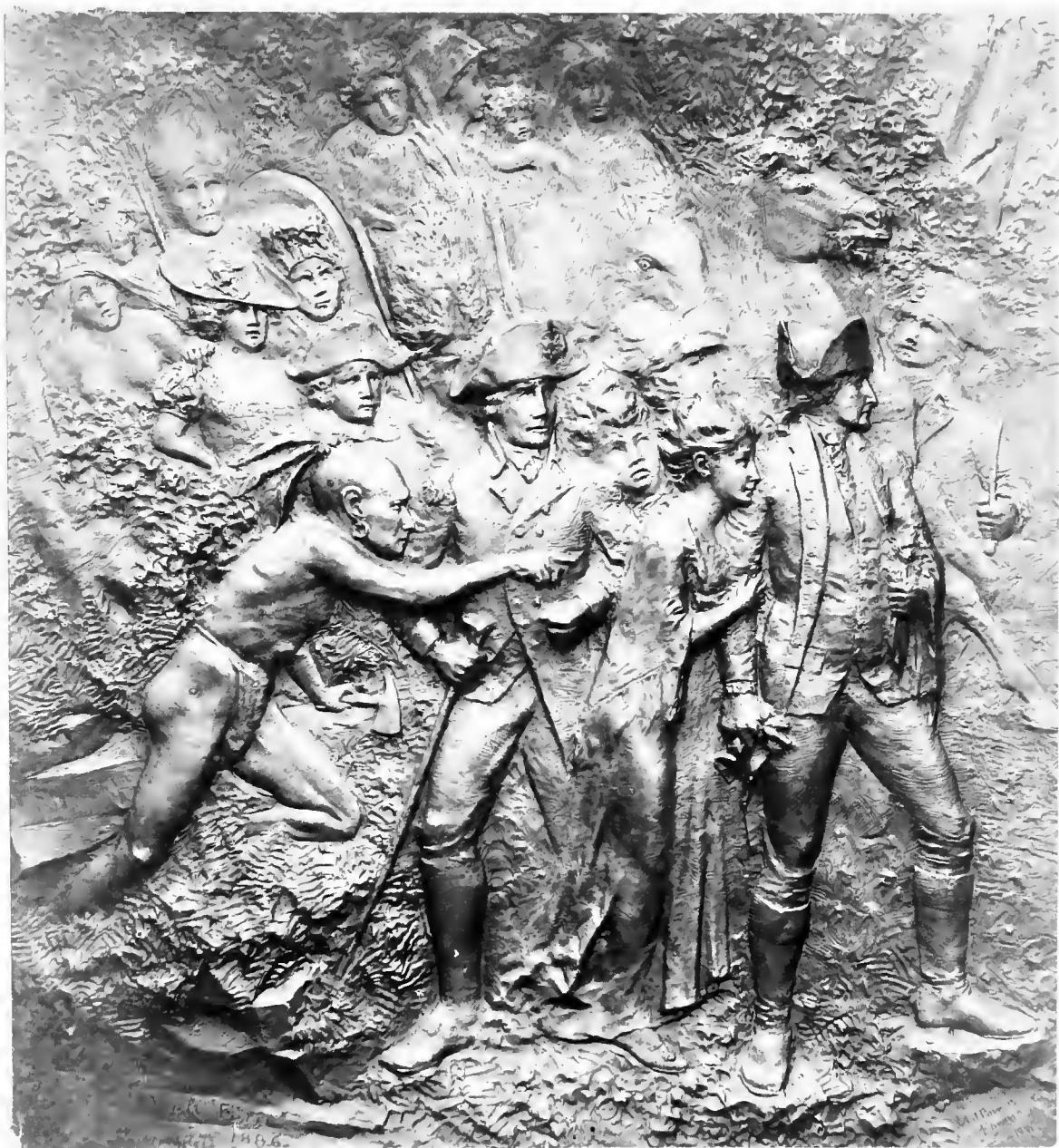
LORD NORTH.
ARCH BISHOP MARKHAM.
GEO. III.



THE TOWN MEETING.



THE RALLY, 1777.



LADIES ACCOMPANYING THE BRITISH ARMY IN ITS MARCH THROUGH
THE WILDERNESS.



THE MASSACRE OF JANE MCCREA.



GEN. BURGOYNE REPRIMANDING THE INDIANS FOR THEIR BARBARITIES.
THEIR REVOLT AND DESERTION.



GEN. SCHUYLER FELLING TREES TO OBSTRUCT THE PROGRESS OF THE
BRITISH ARMY.



MRS. GEN. SCHUYLER SETTING FIRE TO HER WHEAT FIELD TO PREVENT
ITS USE BY THE INVADING ARMY.



GEN. SCHUYLER TRANSFERRING HIS COMMAND TO GEN. GATES.



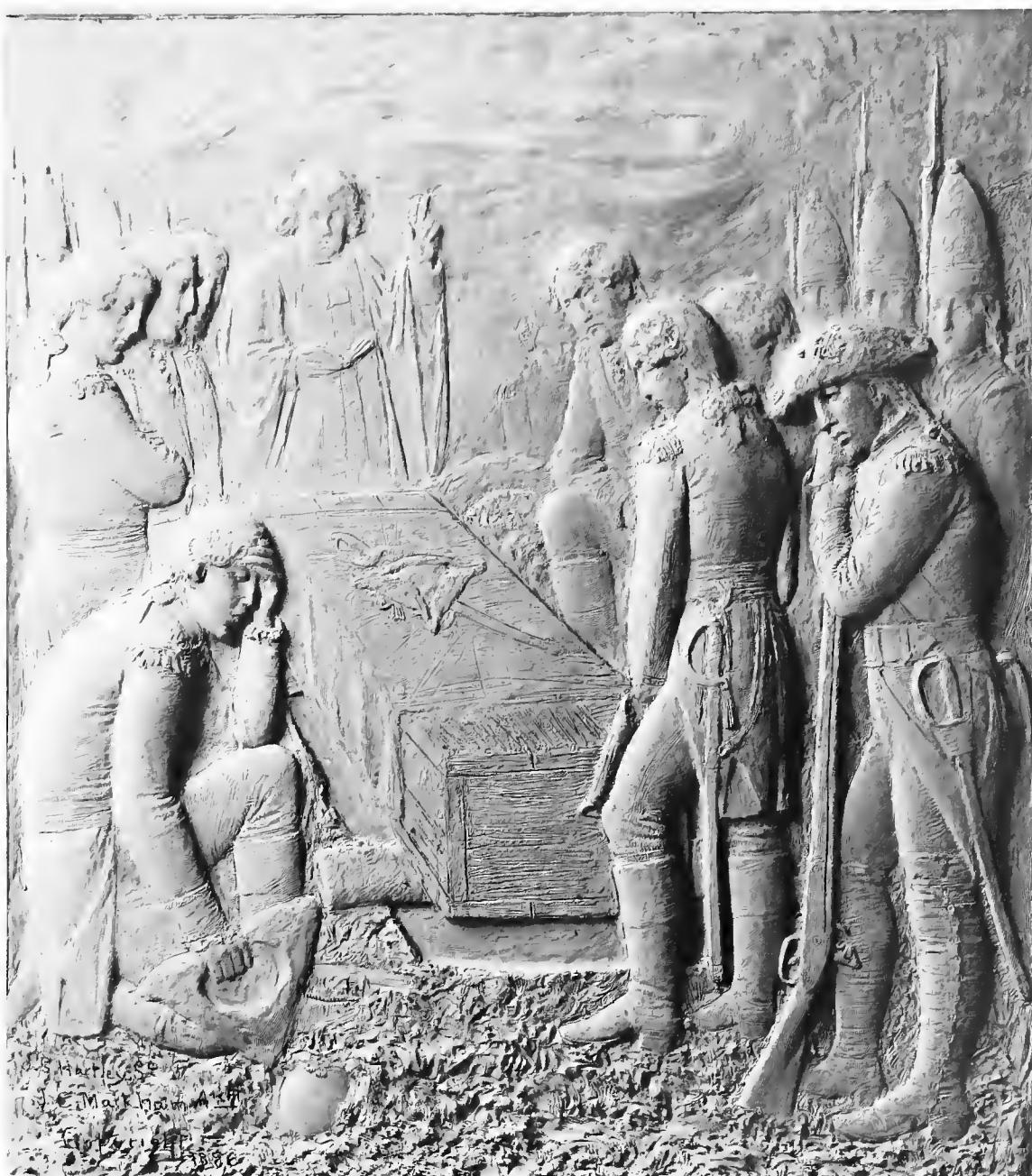
THE DEATH OF GEN. FRAZER.



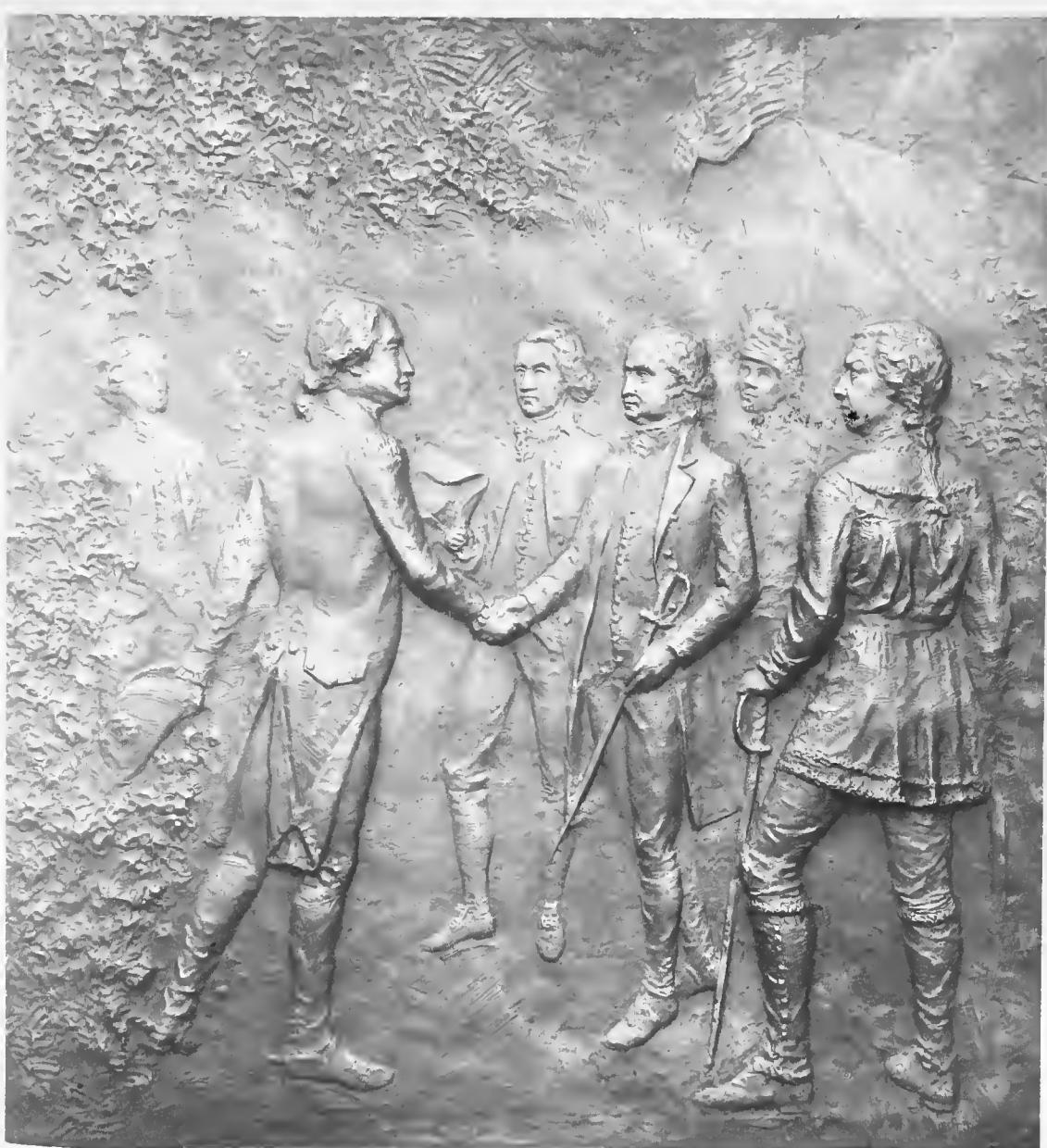
THE WOUNDING OF GEN. ARNOLD.



LADY HARRIET ACLAND PASSING FROM THE BRITISH TO THE AMERICAN
CAMP, THE STORMY NIGHT AFTER THE BATTLE.



THE BURIAL OF GEN. FRAZER.



THE SURRENDER.

